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new mexico architect

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nma

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(cover — Sandia High School, Jean Rodgers Oliver)

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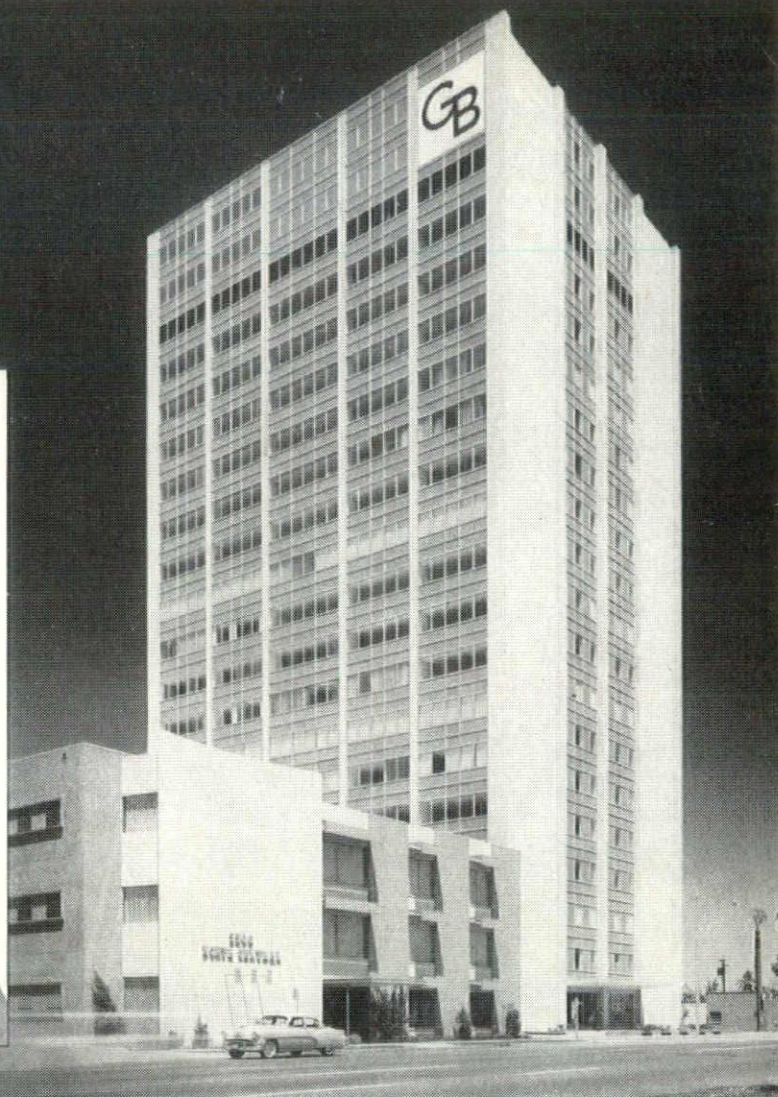
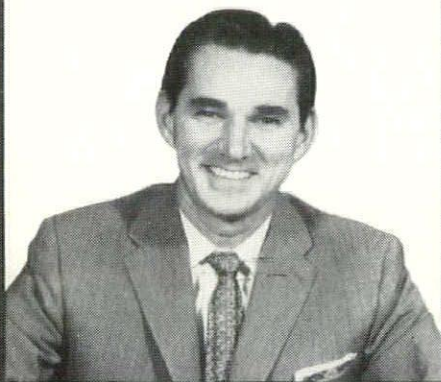
Bainbridge Bunting
John P. Conron

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David H. Murdock, owner, Murdock Development Co., builder of Guaranty Bank Building, says: "With multiple forms and a systematic method of placing, stripping and reshoring, we were able to cast one story every 5 days. Nothing can match the efficiency of modern concrete construction!"



Guaranty Bank Building. Architect: Charles G. Polacek, AIA, Phoenix, Arizona
Structural Engineer: W. T. Hamlyn, Phoenix. General Contractors: Henry C. Beck Co., Phoenix

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The annual meeting of New Mexico Chapter of AIA will be Saturday, March 18, 1961 in Albuquerque. Election of officers will be held, but installation of officers will not take place until the April meeting in Santa Fe.

The business meeting will start at 4 p.m. in the Meeting Room of the new downtown Bank of New Mexico Building. Main items on the agenda are: election of officers, the formation of districts, and decision on the number and location of districts. Two films will also be shown at the business meeting: a preview of the AIA national convention to be held in April in Philadelphia, and an art film. Later a cocktail party, dinner and dance are scheduled. The location has not yet been selected, but plans call for a buffet supper, dancing to a special "Combo" and other entertainment.

NOTES AND NEWS

Lawrence A. Garcia, secretary of the New Mexico Board of Examiners for Architects, has announced the names of eight candidates who successfully passed the three day Junior Written Examination for registration as architects. A total of twenty-nine candidates took this examination which was given at the University of New Mexico, January 25 through 28. Our congratulations to these newly licensed young architects.

Harold R. Benson, Albuquerque, N. M.

Joseph F. Boehning, Albuquerque, N. M.

George A. Buffington, Roswell, N. M.

Kenneth D. Fowler, Albuquerque, N. M.

Loren E. Mastin, Roswell, N. M.

Jessie A. Pacheco, Jr., Albuquerque, N. M.

Ernest A. Pogue, Englewood, Colorado

Robert C. Walters, Albuquerque, N. M.

In addition six architects passed the Senior Oral Examination on January 25. They had submitted applications through the National Council of Architectural Registration Boards. They are:

MacDonald G. Becket, Los Angeles, California

Ralph V. Miller, Jr., Houston, Texas

Roy D. Murphy, Urbana, Illinois

Alfred E. Pfeufer, Albuquerque, N. M.

Wallie E. Scott, Houston, Texas

W. J. van der Meer, Albuquerque, N. M.

In yet another action the New Mexico Board of Examiners for Architects granted registration to David deRyck Lent of Santa Fe. Previously a practicing architect in Connecticut, Mr. Lent submitted his application through the National Council of Architectural Registration Boards. As a result of this action, the partnership is announced of John P. Conron and David deR. Lent, Architects. They are currently enlarging their office at 207 Lincoln Street, Santa Fe.

The Kinney Brick Company, Albuquerque, has announced the establishment of two annual scholarships for architectural students at the University of New Mexico. Tom J. Kinney, president of the company, says that the scholarships amounting to \$250 each will be awarded by the UNM faculty committee on prizes and awards on the recommendation of the chairman of the architectural department.

These two scholarships, for which the faculty and students of the department are very grateful, are the first such awards that have been established under the new Department of Architecture.

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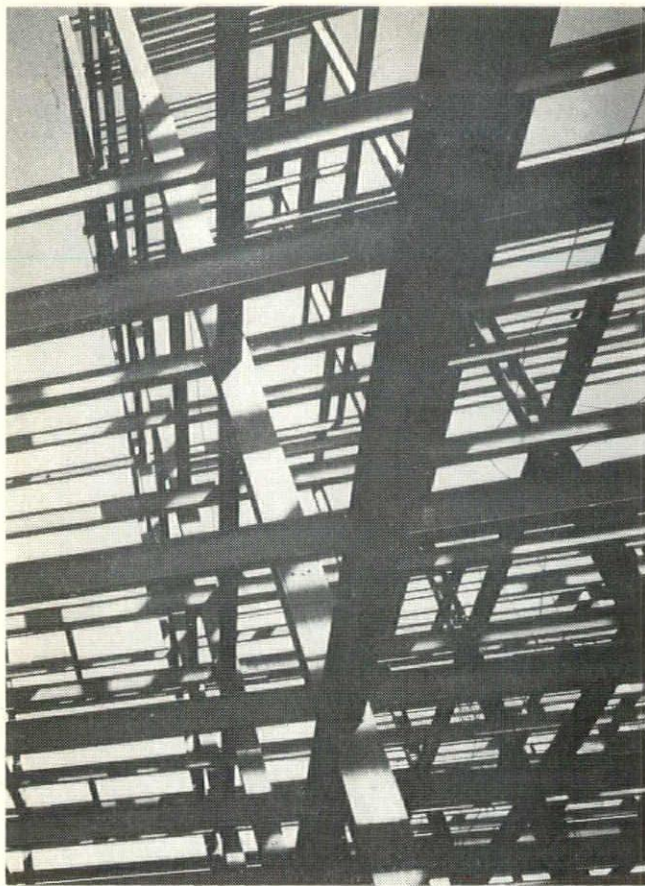
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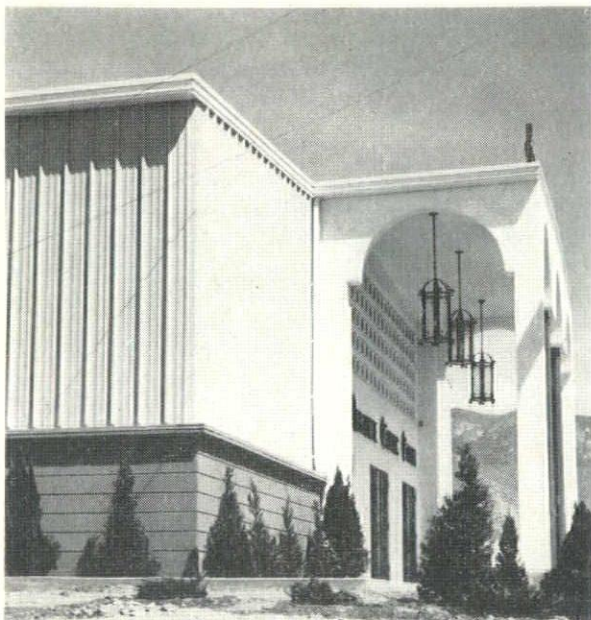
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EDITORIAL

In pursuing current magazines on architecture as well as the various AIA chapter or region-sponsored periodicals such as the NMA, the editors have been impressed by the paucity of real architectural criticism. Most of the material included in these journals appears as straight forward reporting—visual as well as descriptive. When criticism is present, it too often lapses into indiscriminate praise.

Although they would not dispute the value of factual observations or the propriety of "putting one's best foot forward", the editors of the NMA nevertheless sense a serious lack of vital criticism in contemporary architectural writing. This situation is in sharp contrast to the criticism of modern literature or for that matter in modern painting—a point that Albert Bush-Brown of MIT made when he addressed the annual Student Forum last November and which was reported by our UNM representative Albert H. Clark.

Current writing on architecture too often approaches the situation that pertains on the "Ladies Page" of almost any local newspaper. No entertainment, no coiffeur, no hand-done painting, no attempt at home-beautification perpetrated by a local citizen can be less than highly successful. All standard of excellence is sacrificed in an effort to stimulate local participation and good will.

Although such a situation is pardonable on the Society Page, it is not healthful in the realm of architectural reporting. The NMA editors, therefore, are interested in promoting a more forthright, mature and discriminating discussion of architecture in New Mexico. On the other hand, we realize that the NMA, as an organ of the New Mexico Chapter AIA, can hardly go on record as officially approving or especially condemning a fellow architect's work or a specific building.

What we propose is the inauguration of a new column entitled *An Architectural Forum* to appear from time to time as material is available. This column is open to any serious writer who wishes the opportunity for a public statement on architectural matters. This may take the form of articles, letters, comments, or rebuttals of specific articles that might have appeared in past issues. The contents of the section can not and must not be constructed as an "official" expression of the AIA, national or state-wide, nor even of the NMA magazine committee or its editors. The editors and the magazine merely make this public forum available in an effort to stimulate honest and discerning architectural criticism and discussion.

If one feels constrained to negative criticism in this column, let him try to make sure that what he says is not the result of spleen or caprice, for irresponsible negative criticism is to be avoided more than indiscriminate complements. What we hope for, however, is a more robust and stimulating analysis and evaluation of the buildings we design in New Mexico, 1961.

The article by John Tatschl, which appears in this issue, is a good one with which to lead off. Prof. Tatschl frankly disagrees with some of the things said by Dr. Gebhard in his article of last issue entitled "Notes of an American in Europe". Good friends as well as intelligent persons, these two men are not content to volley unrelated facts or bland complements back and forth.

J. P. C., B. B.

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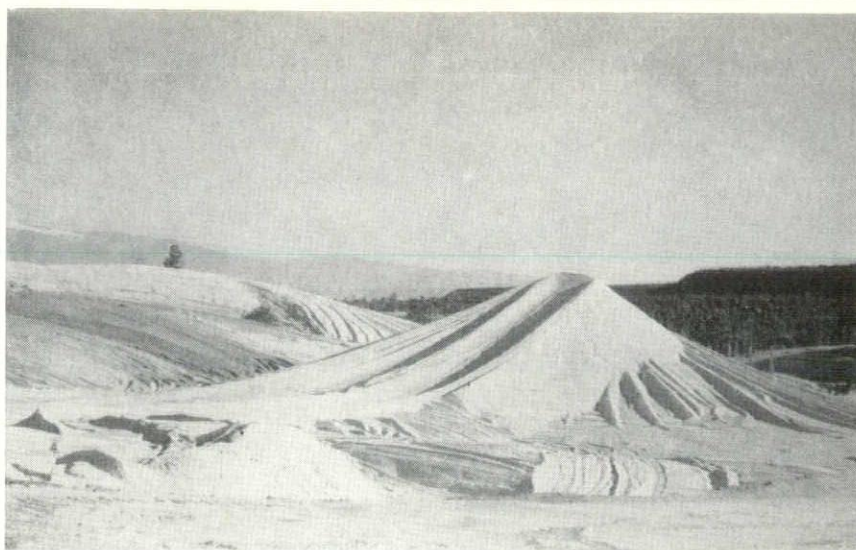
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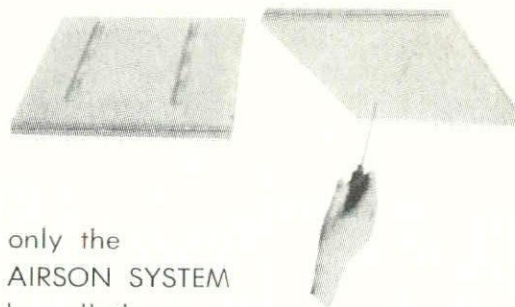


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Albuquerque, N. M.

Dr. David Gebhard
Istanbul Teknik Universitesi
Istanbul, Turkey

Dear David,

Your *Notes of an American in Europe* in the last issue stimulates me to make a few comments on the subject of travelling. Perhaps I should call this piece "Notes of an European on America", but that would be a little too obvious. Besides I want to make remarks about several things that are not directly concerned with America (meaning by this term the United States).

One point, which I wish to make right at the beginning, is that most writers on architecture seem to see the architectural manifestations of a given country as isolated phenomena, just as stamp collectors see only little isolated pieces of paper called postage stamps. They care little, or so it seems, what the country is like from which they collect these little bits of paper, what its language is, what its history was and what its place may be in this present world. Now when it concerns a stamp collector I do not mind so much, but an architect has more serious and taxing obligations.

When you write that the urban and rural landscape (?) of Europe was, up to the end of the Second World War, oriented to the visual patterns of the years before 1900, I do not know what to do with such a statement. European architects, especially those whose work actually started to gain in importance and impact, were all busy changing that visual pattern. In Austria there were Loos, Hoffman, Holzmeister and others, whom you know well, who gave new form to new ideas. And as a movement of such new forms and news ideas, the Wiener Secession preceded the German Bauhaus by nearly twenty-five years. The Vienna Secession as well as the Bauhaus was everything but oriented towards the years before 1900.

I can only explain your error by what I know of the Austrians (being one myself). They never were smart enough to advertise their genius as, for example, the French. Nor do they know a sufficiently complete world-picture to assess their few concerted efforts. Even today they are a bit astonished that the world thought for some time that Vienna was the "Music Capital" of the world. This little land now lies off the important air routes; it is engulfed by bigger and redder neighbors and is certainly less known than it deserves.

It is our business, David, to teach, whether we build, paint or just travel. My words here are not to be understood as a rebuttal—you know that of course. Nor are they off the foam of patriotic waves. As I read your article in this magazine, it occurred to me that there is a lot one could do for the potential traveler, especially for those who will go to Europe and the Far East. I am interested in the enterprising, interested tourist who travels in order to learn something. But the tourist who travels because he is bored at home really leaves me unimpressed. I also feel that we can never reach him through the thick layers of affluence in which he usually travels.

When you get back from Turkey, I shall have several stories for you, but the one I like best I shall tell you now. When I was photographing on the Acropolis a fellow American tourist came up to me and said, "You seem to know what this here is all about. Why don't you tell me too and we'll both know". Can you imagine? He had not the faintest notion of what he was seeing, nor what had happened in that place, nor what the Acropolis means to the western tradition. Remember, this was in Athens, he had paid a stiff price to get there, and yet he did not even bother to buy a twenty-five cent guide book in the city square to find out why he was in the place! I felt sorry for him and somehow I felt responsible for his ignorance. I want to prevent others from falling into such traps, and I want to urge anyone who thinks of traveling unprepared to stay at home instead, save his money and engage in a reading spree before sailing. I fear that such suggestions may not be popular.

Though we moaned in the days when people still read dime novels, we overlooked the fact that they were at least reading which takes some imagination and certainly more of an intellectual effort than to stare, stare at that TV screen. Perhaps somebody could make a big fortune putting Travel-TV on the programs and actually teaching "How to Travel Today". Do I have an idea here or not? This is something we must work on when you get back.

There are so many aspects to Europe, including incidentally its architecture, that one cannot be aware of when "driving through". I feel that these popular little cars which one can just "hop into" upon arrival do separate people more than we realize. They help to insulate one from the "natives" all right, and they isolate you from the very life you came to experience. Sealed off in one of those little noisemakers, one cannot say one is travelling. We know that travel involves more than the mere physical transport of oneself. I am not suggesting that one should learn all the languages one may need. In fact I believe that there is a certain advantage in the fact that one does not understand all the mumbled innuendos and distressing discourtesies one is subjected to abroad. Europeans surprise the average American tourist in that they are not poor and not polite. We have to overcome our postwar sentimentalisms.

When they build, they show a greater sense for the convenience of the available site. They build with varied skills but always with the intention that a building should last for ever. You are of course right when you say that there is little evidence of the new eclecticism in the centers of the various cities you have seen. But there certainly is a lot on the outskirts. Europeans want above all to preserve the historical aspects of their cities wherever they can. You should read the arguments they have when an ancient structure has to come down. The newspapers are full of it for weeks. And yet in Milano you must have seen those glass boxes on stilts right in front of the railway station. I was astonished, as you are, how much there is of new building and how little there is that is really new.

Although you did not mention it, the best of the rebuilding efforts is perhaps the one in Munich. The structures are, of course, what you so generously call "International style". Really they are nothing but better looking glass barracks several stories high. What is encouraging, if not international, is the fact that they are arranged in such a way that they allow for a series of little squares within the whole complex of buildings. There one finds pleasant out-door cafes, bookstores, small, human-scaled spaces where flowers are planted and a fountain or two whisper while you have a cup of coffee. This series of park-like islands, in contrast to the usual concrete oceans, seemed the most civilized setting in all of Germany. The whole setting would interest you very much, so when you drive back, get out of your little Volkswagon and take a fast look.

You also wonder who the German architects are now, what their names are. You wonder why we have not heard of them. David, don't you remember that we learn the names of such people after they are fifty years of age or more? After they have become internationally known, after they have been called to an important teaching post in this country or in South America and are ready for the Hall of Fame? Never mind their names, as long as they are intellectually alive and inventive and constructive. We shall hear their names in good time.

Why didn't you mention Nervi in your article? His "Palace for the Little Sports" in Rome is—dare I say it—beautiful. Simply that. I think it is the best

new building in all Europe. When I saw the interior of that dome my heart gave a lurch. For a middle aged man that is a rare thing to happen. But for once I understood what one means when he says: "I was moved". There is concrete beauty. Beauty in concrete—what a novelty! I had to laugh at your remark, that a traveler can travel to the ends of Europe and never be aware of the work of Le Corbusier. Of course you are right. But as I have said before, let us teachers make the traveler aware of things in general and also of LeCorbusier's work. Let's convince our traveler that he has to search out that which is important. That he has to become acquainted with all sorts of standards of appreciation, and let's tell him that the arts and architecture have several other functions besides the superficial one of entertainment and diversion from the grip of boredom. We must encourage efforts toward an understanding of the function of the arts. We must also encourage learning. Show people where the real escape hatch is from the present vicissitudes of living.

What I mean is this: We should be able—you as director of a museum and I as a teacher—to prepare people for travel so that they don't feel cheated when they find Europeans in Europe or Asians in Asia. And that all the work that was done by these foreign peoples was done for other reasons than to entertain us—the American tourist.

John Tatschl

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**WILLIAM BURK, JR. A.I.A.
ARCHITECT**

Because of the extremely limited budget, the fundamental consideration in this school project was necessarily one of cost. At the same time, however, it was the architect's firm determination from the very first that efficiency and beauty of the school would not be sacrificed. To this end extensive analyses were made into relative costs and efficient planning systems. Whereas the average cost for similar buildings in Albuquerque runs something like \$12.50 the square foot, cost of Sandia High School was less than \$9.50.

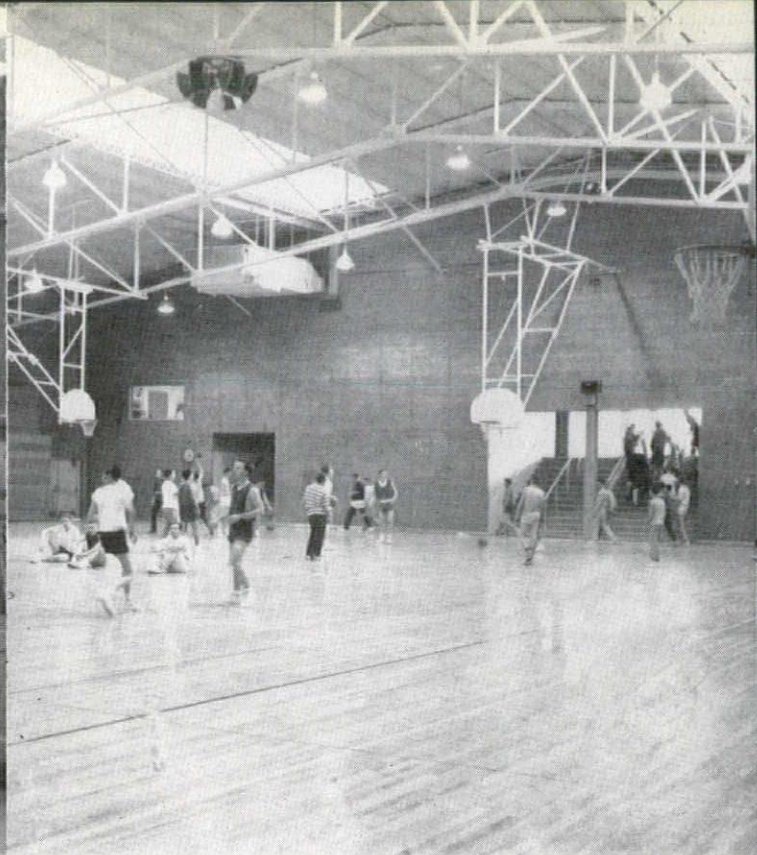
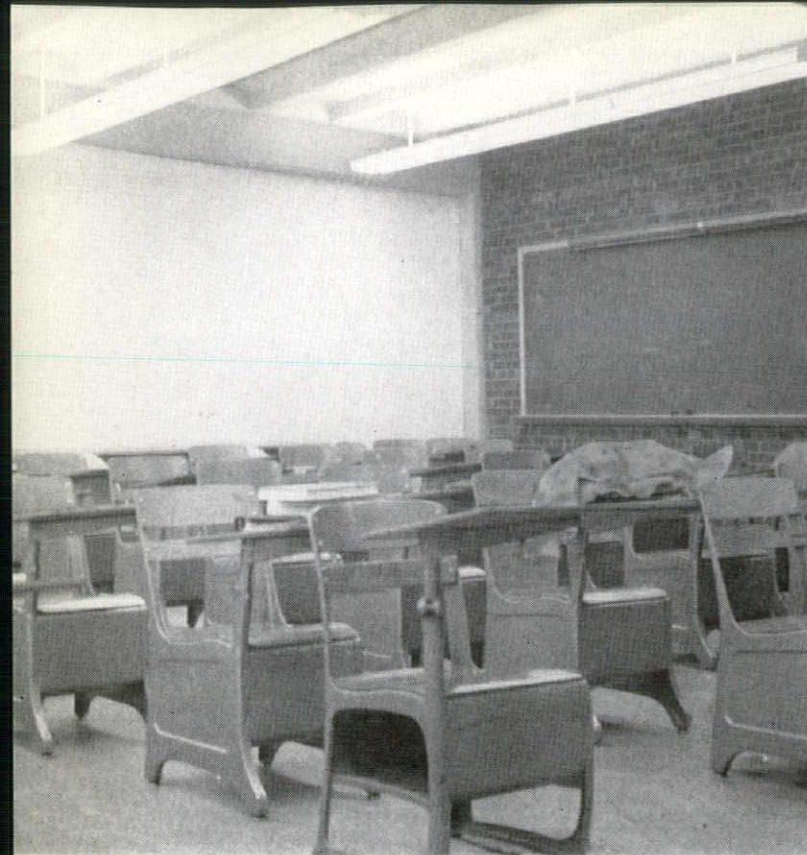
The low cost of the building is attributed by the architect to the uniform system of construction,

the lack of windows in exterior walls, a uniform and continuous roof system, multiple use of walls by contiguous classrooms, rapidity of construction and the use of overhead utilities.

The structure is designed on a modular system. Every bent in the building is identical; porticos are the same and the interior is subdivided by movable partitions.

As soon as footings and columns were poured, all trades started working on the building at the same time. Brick walls were laid up without break, roof fabrication and mechanical installation proceeded without interruption. Construction time was





held to a minimum. All utility piping, with the exception of the sewers, is run overhead down the center of the corridors. This reduced installation costs and provides easy access for maintenance. Heating and cooling is done by means of hot and cold water systems, and individual air-handling units are placed in each room.

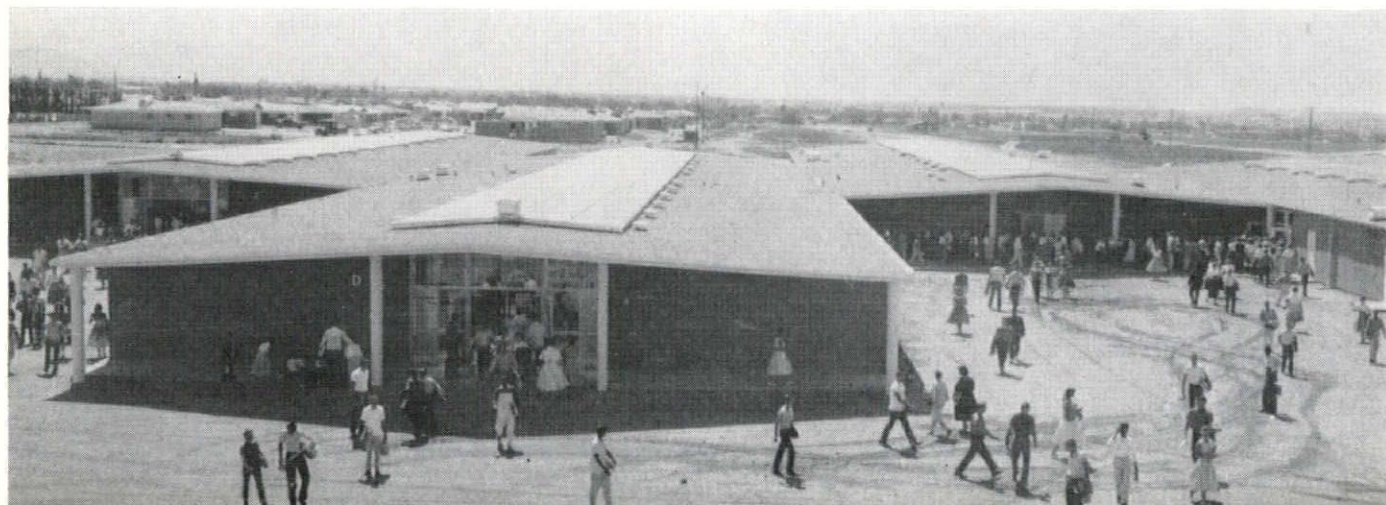
The corridor design is perhaps the most salient aspect of this school. Instead of conventional dark and congested 10 or 12 foot passageways, the corridors here are expanded to 20 foot widths and are roofed entirely with Actinic Corrugated Glass skylights. This is done to provide high intensity light in these areas because all natural light for classrooms is borrowed from the corridors. And since mischievous students like to work in crowded dark hallways, school discipline has been improved by this change.

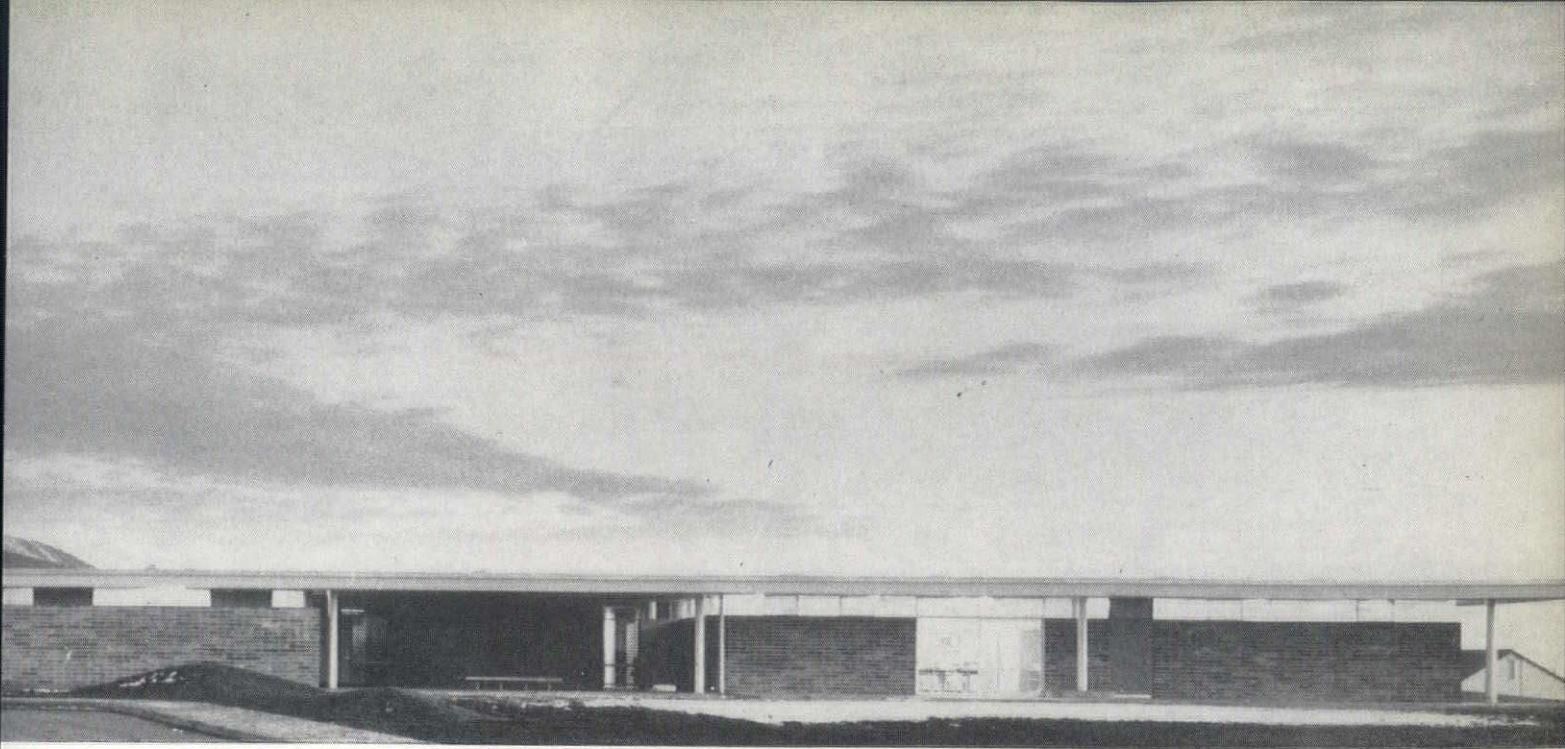
Utilizing these wide and pleasant corridors in an ingenious grid pattern, circulation about the

building has been made easy and safety enhanced. No point in a class room is more than fifty feet from a grade exit. The jigsaw pattern of the building also provides sheltered outside alcoves which can be landscaped and used for outdoor teaching or recreation between classes.

Teachers and students agree that the windowless classroom is satisfactory. Attractions outside the classroom disappear with the windows and the teacher has three full walls to use as teaching aids. In Sandia school a translucent corrugated glass wall separates classrooms and corridors. The light level of the rooms is kept at 50 candles.

A separate structure at the rear of the complex contains the music department and two gymnasias. By lowering the gymnasium floor level through excavation, the above-ground height of the athletic building is kept moderate. Thus this appendage of the school does not visually overshadow the school complex as has too often been the case in recent years.





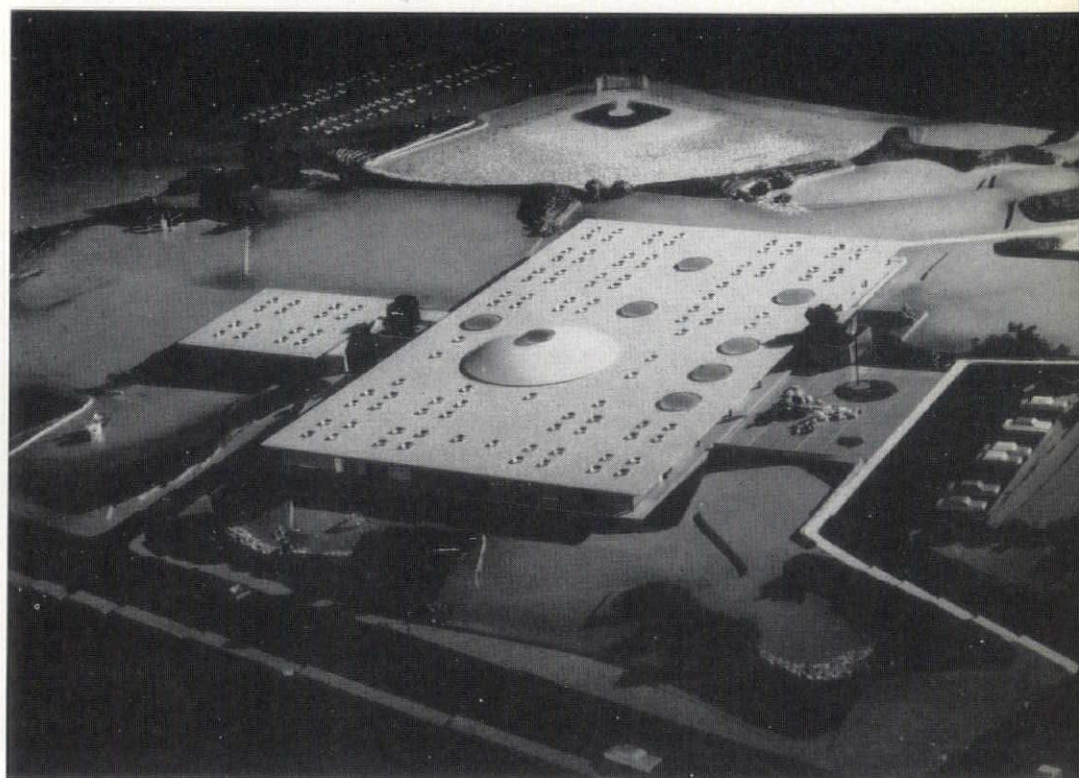
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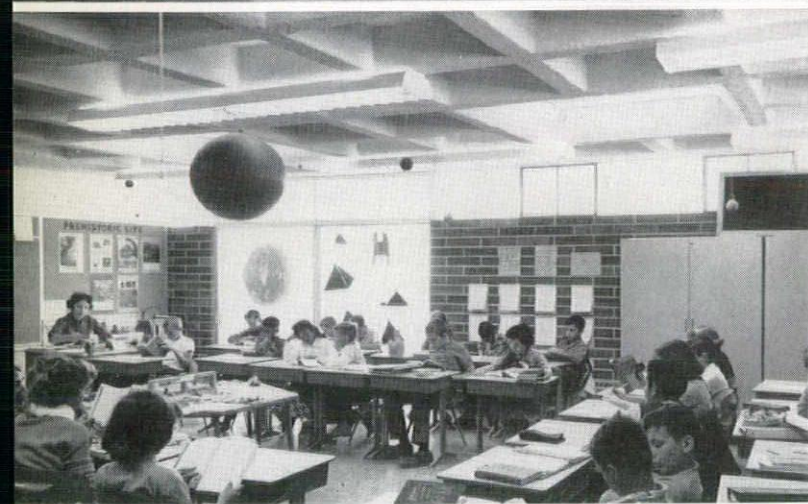
ARCHITECTS

used as corridors, display spaces, playrooms, discussion spaces and other purposes that the teachers and students create. The typical barren school corridor is thus avoided. Especially nice is the faculty lounge with its completely private walled patio.

The act of walking through the school is a pleasant experience of expanding and changing space, contrasting textures and variation. Sheltered by the hovering plane of the vast roof, one still never loses contact with the outside. At times the barrier is only a screen of glass or sliding glass doors; in other areas there is a narrow but continuous glass ribbon set above the concrete block curtain wall.

The 45,000 square feet lift-slab roof is lighted by the use of cardboard pans with skylights bringing natural





light into the center of the building. The multi-purpose room is covered by a conical dome which was cast and lifted integrally with the rest of the roof slab.

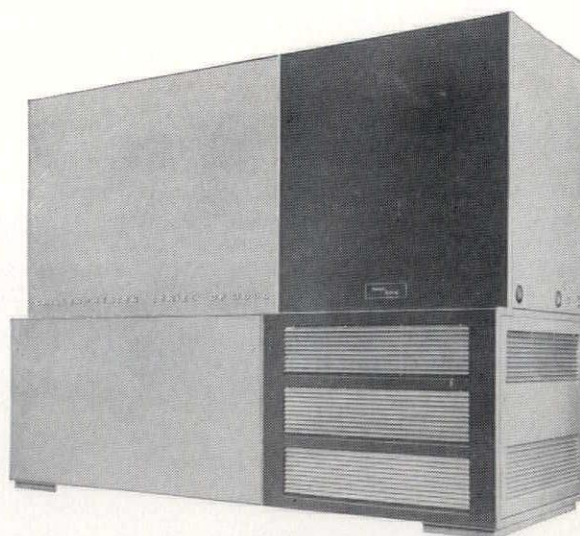
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TRENDS IN MODERN ARCHITECTURE

DON P. SCHLEGEL

During the 1920's there appeared a new architectural expression often referred to as the "International Style". The single direction of this famous movement was expressed by the resolute "form follows function"; its spokesman was Walter Gropius, and its theories were synthesized through the Bauhaus. Adopted by most progressive architects by 1930, within another decade its principles formed the basis for teaching in most architectural schools. By that time, however, the creed had become academic and its visual forms stylized.

After World War II the logic of the Internationalists' functional approach was scrutinized and seriously challenged. Leading architects began to explore other philosophies of design. They developed a wide variety of solutions to the problem of "modern" building needs with the result that today the form-follows-function system remains as only one school of thought within the architect's frame of reference. No longer do we have one style, a universally adopted solution, accepted by all, but refined and interpreted regionally as required. Instead, we are faced with a great variety of architectural expressions which differ visually. This fantastic visual variety is the strange phenomenon of our time.

Nevertheless this architecture of multifarious expression is a natural and logical one for our society, for within our life the element of time has been manifoldly depressed. The transfer of knowledge is almost instantaneous. The awareness of the past, through travel, film, slides and books, is available to all, and the architect can restudy and re-evaluate the architecture of many different eras. During the nineteenth century, when it was possible to study the past to only a limited extent, architects copied the visual image of the past alone. As a result, the western world went through many eclectic phases—Classical, Gothic, Renaissance. Today, however, architects are reinvestigating the philosophy and the space concepts of the past, extracting the essence of past styles and adapting many of their facets to present technology and social demands.

This phenomenon of time has also permitted the architect to come in closer contact with other disciplines so that theories in design, painting and science soon become part of his vocabulary. One peculiarity of today's situation is the architect's fascination with the creative period in the visual arts from 1910 to 1930. Such new interests plus the availability of more information have been a contributing factor to this diversity.

In attempting to analyze the diversity of present day architecture, we can classify it in terms of different

visual and philosophical approaches. For the purposes of this paper we shall group current architecture into the four categories discussed below. But while making these broad distinctions we should keep in mind one fact—that space is the common denominator of all architecture. This space can be handled as a single static volume or as fluid series of space transitions. It depends on the attitude and ability of the designer. Space, therefore, exists in many forms within each of the given approaches.

EXPRESSION OF UTILITARIAN FUNCTION

This approach, which appeared to be the single direction of architecture until 1950, is still the most prevalent today. Each year it becomes more obvious, however, that there is a gradual swing away from this point of view. Its concept is that the utilitarian function of the building in plan, material, and assembly technique should be visually stated. The designer separates the major functions into forms which are legible in three dimensions. Materials are handled in a manner which best suits their true nature, and they are assembled so that construction techniques are clearly expressed. This is done so that the viewer can distinguish the different elements and read the building in all its aspects. With this type of architecture the aesthetic response varies directly with the viewer's comprehension.

Within this approach there exist two major visual solutions which result from architects' attitudes toward the machine and nature. In one case fascination with the machine and its by-products of mass-production and assembly techniques becomes the motivating force behind the visual image. In the other, natural materials and erection procedures which require skilled craftsmanship, become the dominating force. In either situation, one solution becomes the servant of the other depending on the architect involved. Walter Gropius in his famous Bauhaus design best represents the approach via the machine. The classic example of this attitude is Lever House by Skidmore, Owings and Merrill, while a very good local expression is Flatow and Moore's Simms Building (Fig. 1). Frank Lloyd Wright, on the other hand, represents the natural approach in Taliesin West. A traditional structure like Taos Pueblo (Fig. 2) also illustrates this natural emphasis both in material and in inspiration.



FIG. 1

EXPRESSION OF FLEXIBILITY

The significance of this orientation is that the architect feels that restricting the solution to a single function is much too limiting. The changing face of our society has resulted in an unpredictable space usage and this, in turn, dictates a single space volume as free structural supports as possible. Such a solution permits any type of activity to take place within the enclosure. A concept such as this lends itself to a strong structural statement, and at times the total visual image depends on the structural solution. Generally, though, the theory of anonymous space is projected on the exterior design so that the building in no way commits itself to one functional connotation. This allows the building to take on the character of its internal function.



FIG. 2

Mies van der Rohe's Crown Hall, an architectural classroom building for Illinois Institute of Technology, clearly states this concept. There are no room divisions, just one big space where all classes meet. A recent house in Albuquerque for J. Lewis (Fig. 3) uses the same criteria, where all areas are divided by movable storage walls which do not touch the ceiling. Acoma School in Albuquerque, (see page 15), by Flatow and Moore structurally permits this approach, although the architects have built all the interior walls out of masonry.

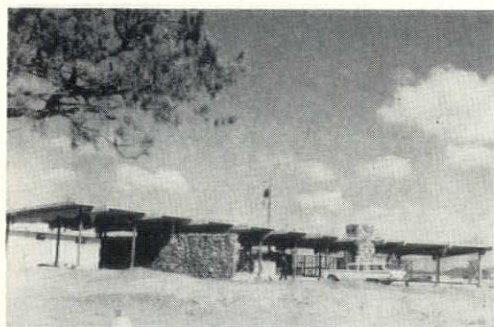


FIG. 3

EXPRESSION OF FORM

The image is vital in this concept. The architect seeks a form which will convey the significance of the function. This attitude transmits the spiritual quality of the internal activity, such as worship, education, or government and transcends the pure physical aspects of the building. This approach, which we see occurring more and more since the design of the Chapel at Ronchamp, France by Le Corbusier appears to be the future direction of architecture. Precedent for this type of design occurs throughout history and has rekindled interest in such architects as Mendelsohn and Gaudi, who practiced expressionism around 1920. Architects interested in this area also have been inspired by action-painting and are beginning to speak of dynamic image, symbolic form and phenomenological space in order to express their point of view. This approach has been called sensualism and brutalism.



FIG. 4

In the pure sense this concept does not permit the use of familiar symbols to transmit the emotional response by association, but permits anything within the architect's means in order to acquire the psychological result. Within this approach there are certain divergent tangents, one of which is that form is used to seek attention. Here form is totally different in order to serve as an advertising gimmick through startling novelty. This occurs most often in restaurants, and several examples can be found in every city. In Albuquerque we find Sherms (Fig. 4) restaurant designed in this manner.

Another tangent is that often existing symbols are adopted to convey a sense of place under the license of regionalism. This is done by integrating appropriate forms which are by nature indigenous to the area, as in the Newman Center (Fig. 5). Often, though, this tendency becomes archeological as in the new chapel for The University of New Mexico (Fig. 6). Occasionally, symbols are repeated which have over a period of time become representative of the spiritual function within. The height of a Medieval church is still reflected in Asbury Methodist Church in Albuquerque (Fig. 7). Another form of this type of expressionism comes from exploiting the romance of materials. By over-emphasizing this natural quality the viewer receives full emotional impact. The softness and informality of adobe becomes the charm of this private residence in Albuquerque (Fig. 8). The use of natural wood and its warmth lends itself to a more human atmosphere, according to some. The roughness and color of stone gives a sense of strength. And there is the power and bulk of concrete as seen in Le Corbusier's work or the precision and delicacy of steel as used by Mies van der Rohe. These all contribute to the individual's emotional response. This tangent is most prevalent in areas where one material exists in abundance.

The great danger in this approach of form lies in the hands of the untalented who create forms which are grotesque visual images, as seen in some student work.

EXPRESSION OF TECHNOLOGY

To emphasize technology the means become the major visual expression. This is due to a shifting of visual emphasis to different aspects of the problem. Within this realm the architect selects quite arbitrarily one element of the total structure, which by manipulation and over emphasis becomes the major visual statement. Thus, the rationalization of a process can determine the spirit of the building. This strange game has played havoc with the real essence of architecture, and many visual tangents can only be explained as individual creative novelty, or difference for the sake of being different.

Within this framework there are many points of reference. A frequent point of departure is structure. Architects conceive concrete shells, hyperbolic paraboloids, vaults, geodesic domes, tension or compression systems. These structural solutions dominate the visual image as in the work of Candela, Nervi or Torroja. In cases like these form directly expresses the efficiency of a structural solution. It is based on an intuitive shaping of form to achieve maximum strength for the material employed. In lesser hands this method becomes a forced cliché, misused structurally but exploited for aesthetic value. This can be seen in much of the recent concrete work, such as Albuquerque's Bel-Air school, which employs vaults or folded plate for roofs (Fig. 9). In these cases, though roofs are

FIG. 5

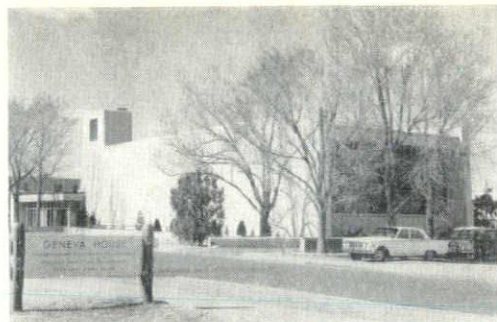


FIG. 6

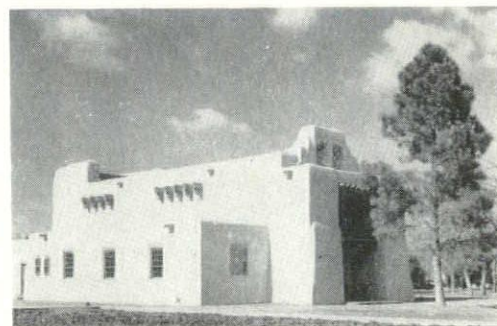


FIG. 7

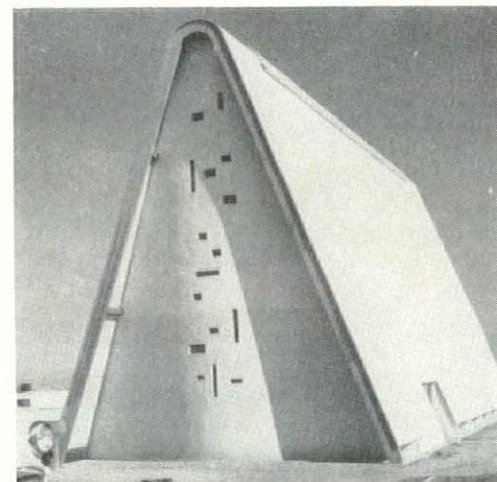


FIG. 8

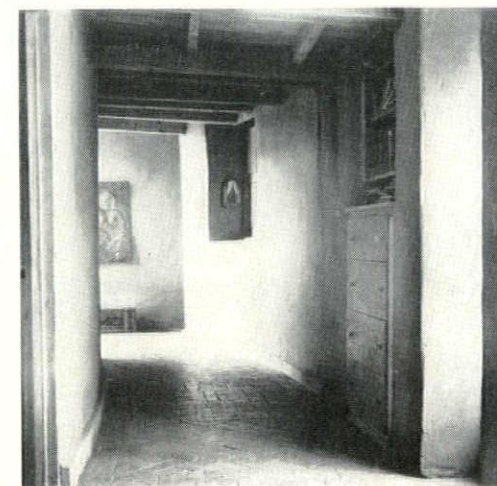




FIG. 9

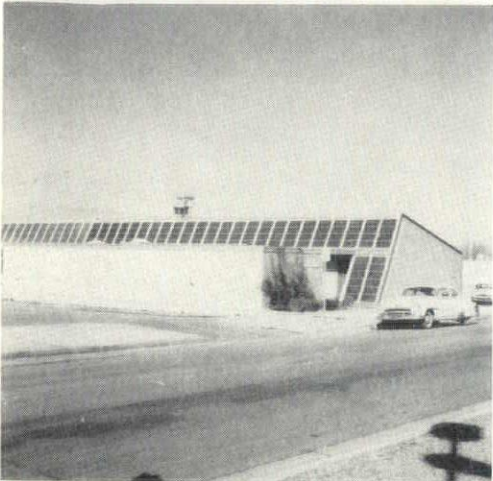


FIG. 10

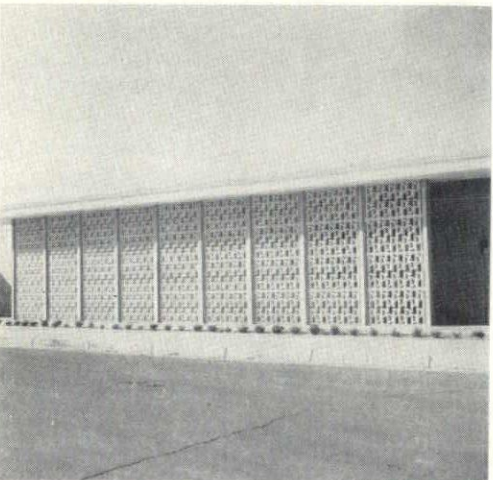


FIG. 11

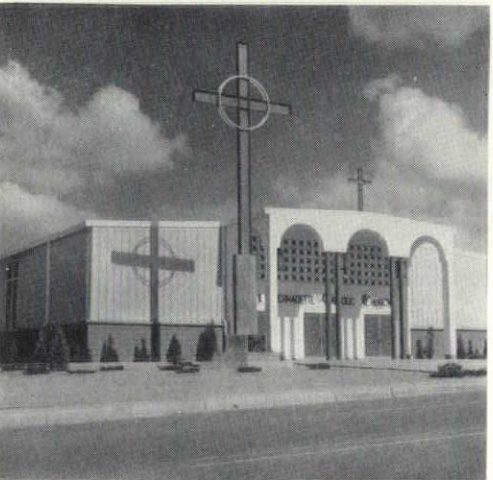


FIG. 12

structural, one might challenge whether their thickness and shape are used to ultimate efficiency or even the logic of this system for short spans.

Another point of departure is climate control which can be further sub-divided into mechanical and natural systems. In the mechanical system, the architect expresses the heating and cooling ducts on the exterior of the building, as found in I. M. Pei's recent Mile-High Building in Denver or the Blue Cross Building in Boston by Paul Rudolph. The rationalization behind this criteria is that if the mechanical equipment accounts for thirty percent of the building's cost, it too should become part of the visual image. A case in point in Albuquerque is the new Solar Building by Stanley and Wright (Fig. 10). Here water is passed through collector plates and stored at increased temperature in the ground until needed for heating. In this instance the means of heating the building, rather than the function within the building, has determined the design.

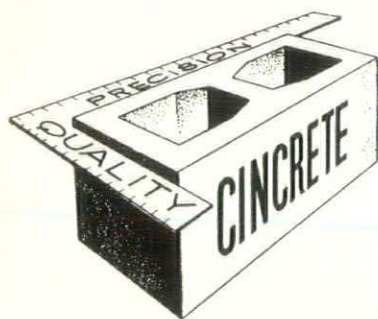
Natural solutions to climate control sometimes result in a circus of inventiveness. Sun-shading devices, perforated screens of masonry or metal, and horizontal or vertical louvers completely dominate some architectural designs. In the beginning these devices served the specific function of keeping too strong and direct sun rays off the glass areas. One might, in the first place, have questioned the use of such large glass areas as to necessitate the use of screens. However that may be, sun screens today are used with such abandon that they now appear on the north and east as well as the south and west sides of structures in order to integrate the form. Thus, the beautifully conceived New Delhi Embassy by Edward Stone has been desecrated by a promiscuous use of the screen. Albuquerque, as any other American City, is not without its share of this device (Fig. 11).

Given this technological approach, many other elements might be exploited. New Materials like the plastic forms of the Monsanto House in Disneyland may dominate the total visual design. New assembly-techniques, such as concrete sprayed on wire mesh or pre-fabricated components, or catalogued parts bolted together can become the major feature of the building. St. Bernadette church in Albuquerque well illustrates this approach (Fig. 12). Santa Fe's recent Plaza Luisa by Robert Plettenberg over-details the connective joints of the wood members in order to realize the crafts image. In the work of Buckminster Fuller we find the designer's only criterion in the efficiency of technology. Too often this technologically oriented architect becomes so fascinated by the means that he fails to grasp the total problem.

Finally, one must keep in mind when experiencing architecture today, that the approach is not always clearly stated. Sometimes several approaches are combined in a given building, and sometimes the designer's approach is merely confused. But one generalization may safely be made: The more confused the issues become, the less agreeable the visual solution.

D. P. S.

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FIGURE 2. STATE TOURIST BUREAU



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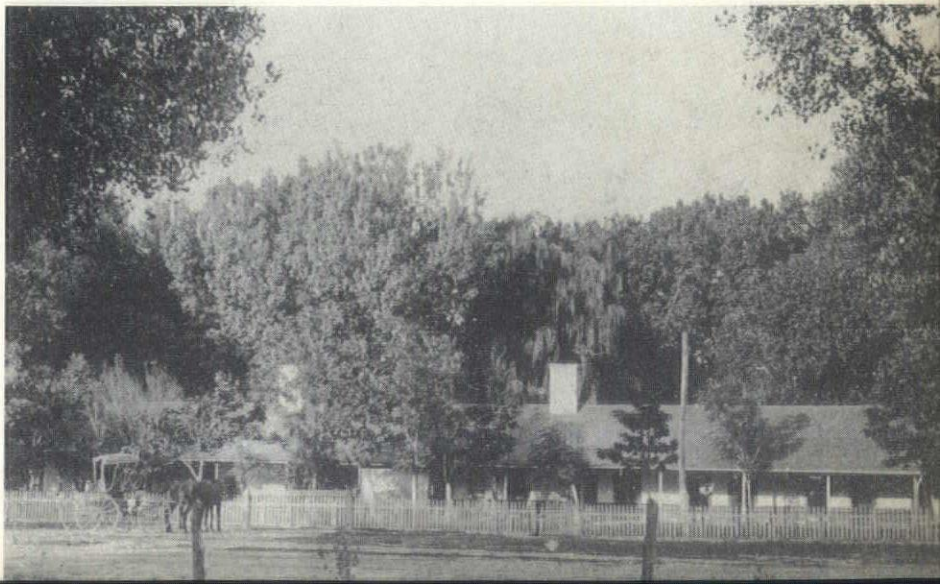
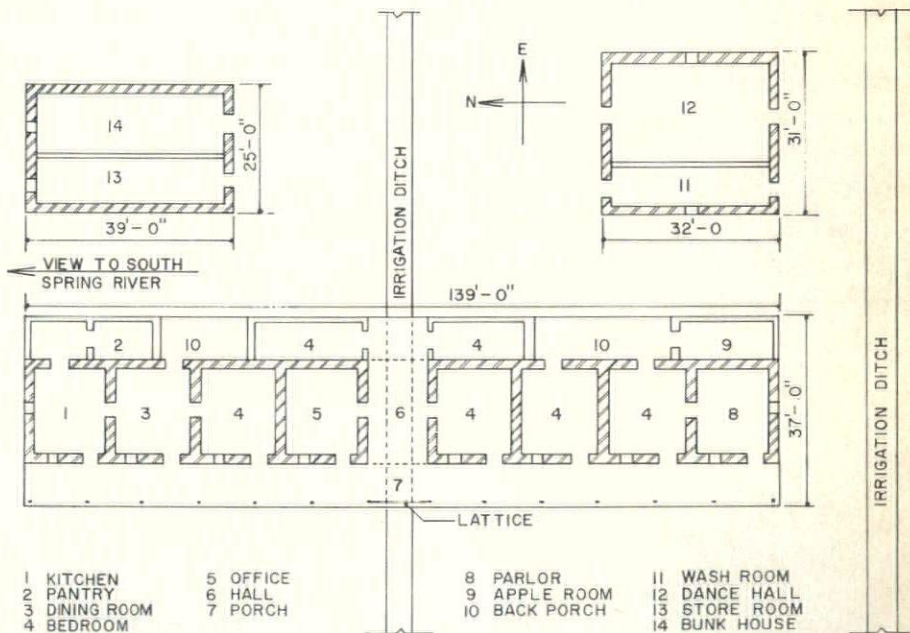


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Typical of many nineteenth century ranch houses in New Mexico, the house was merely a sequence of rooms stretching along a single axis. The main file of adobe rooms was flanked by long porches, and a simple ridge roof covered both house and porches. Some rooms were intercommunicating while bed rooms and office opened only onto the porches. Parts of the back porch had been partitioned off, perhaps at a later date and probably with wooden walls, to create kitchen, storage and bedrooms. Although the plan shows no fireplaces, two very large chimneys appear in exterior views.

One unusual feature of the dwelling is the central "breeze way" which opens between the two porches. This is not the usual New Mexican "zaguán", which was a wagon entry, for this opening spanned an irrigation ditch to the back yard. A lattice screen further blocked communication through this opening. The accompanying plan, which was drawn according to a description by W. J. Chisum, and photographs are from the archives of the Roswell Museum.



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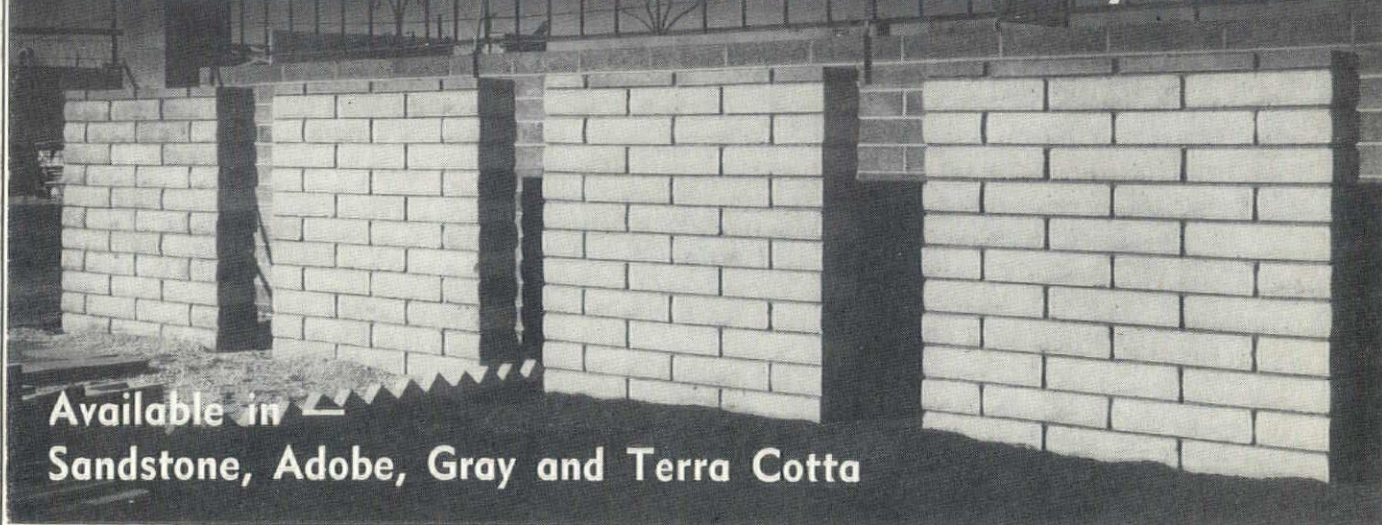
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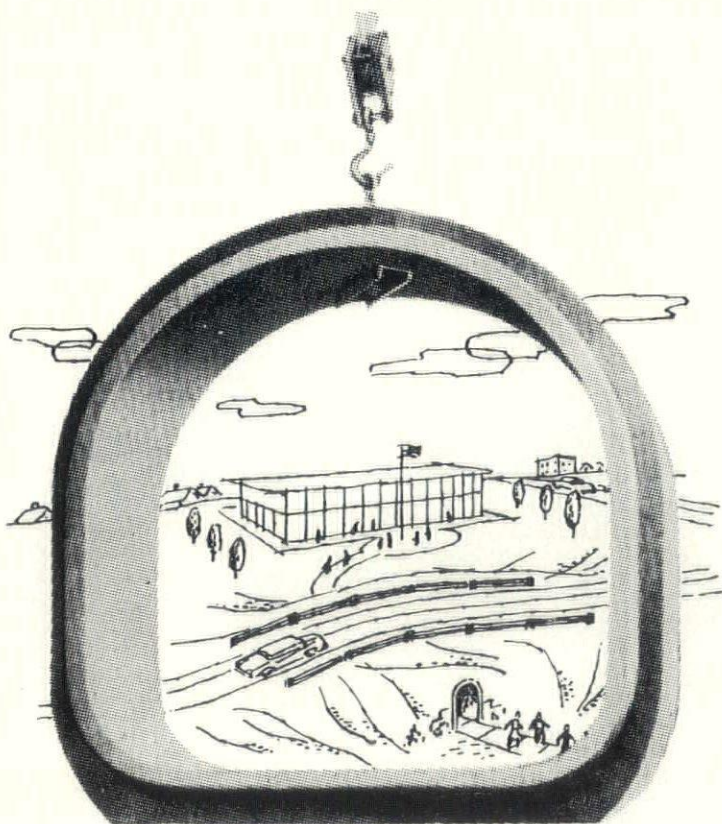
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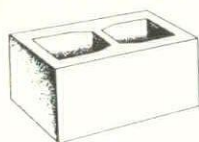
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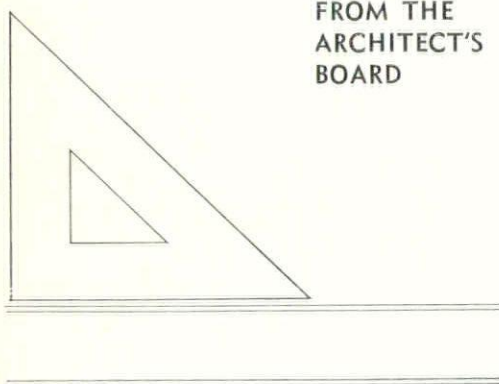


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CONTRIBUTORS TO THIS ISSUE

A sculptor and specialist in stained glass, *John Tatschl* has been a professor of art at UNM since 1946. While at the University he has spent two sabbatical leaves traveling. In 1951 the entire Tatschl family passed the year in Austria and other parts of Europe. Prof. Tatschl alone spent the past academic year in a round the world trip. During most of this time he traveled in the Orient and Eastern Mediterranean.

Don P. Schlegel is associate professor of architecture at the University where he teaches freshman design, courses in nineteenth and twentieth century architecture and a seminar. A practicing architect as well, he has also served the University as an advisor on architectural matters.

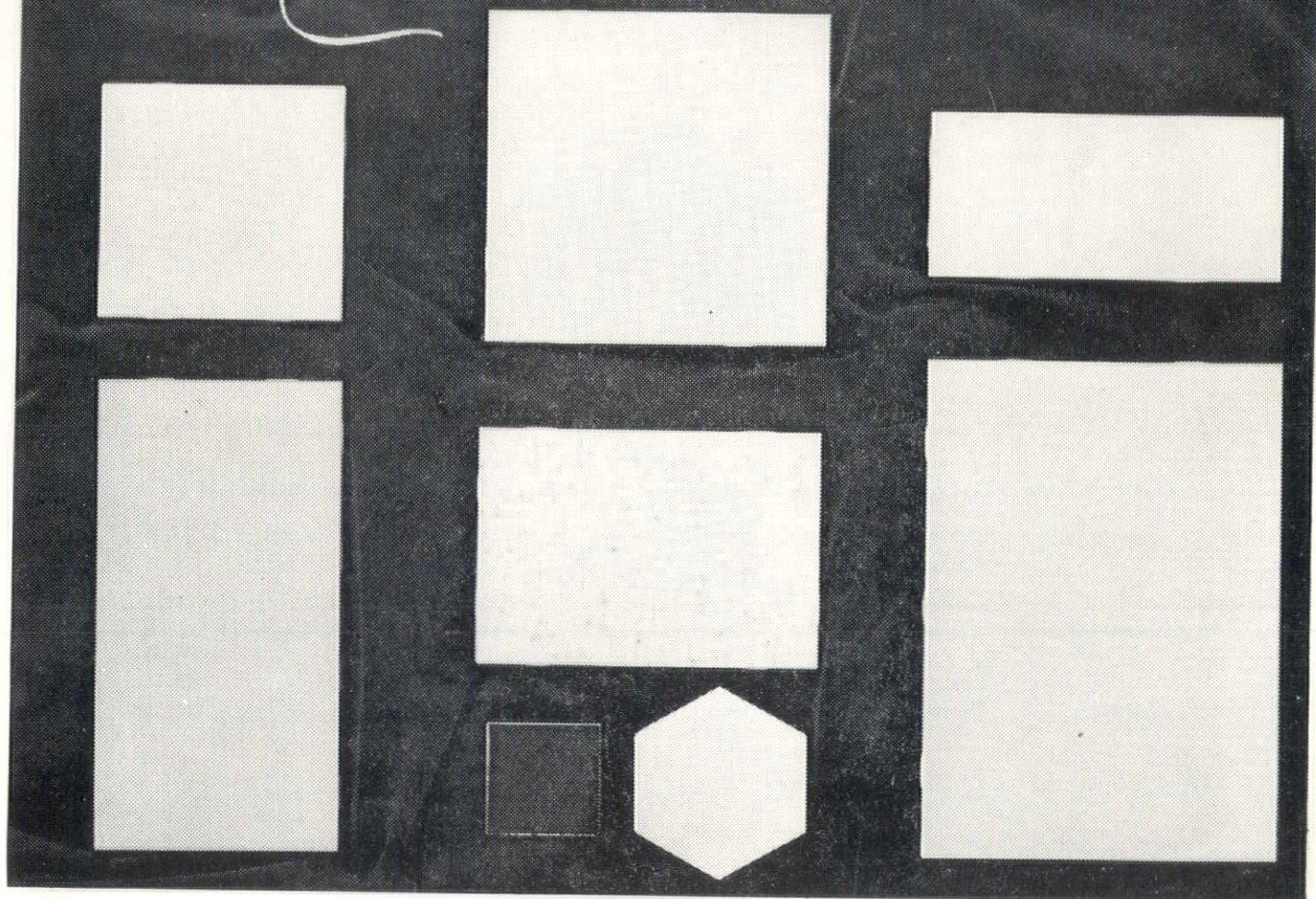
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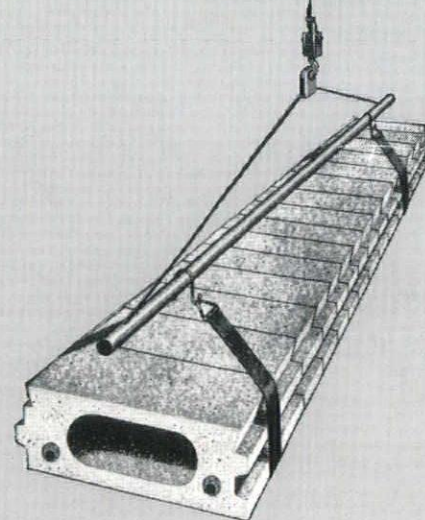
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